

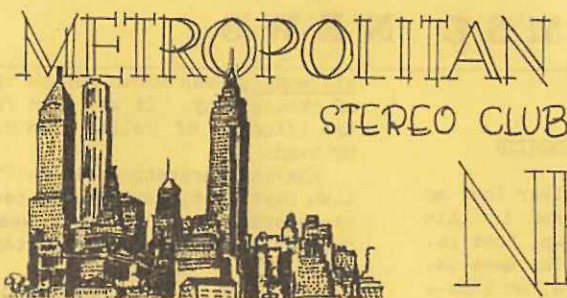
TO KEEP YOUR BOX SCORE UP YOU MUST ENTER SLIDES IN EVERY BI-MONTHLY COMPETITION! SCORES ARE KEPT ON A PERCENTAGE BASIS...THE NUMBER OF SLIDES YOU CAN POSSIBLY ENTER. BE SURE THAT YOU ENTER YOUR SLIDES. KEEP YOUR PERCENTAGE UP AND WIN AWARDS, TOO!

box score

Honor Points	First Awards	Second Awards	Third Awards	Honorable Mentions	Acceptances	Total Honor Points	Total Slides Entered	Slides NOT Entered	Total Possible Points	Total Earned Points	Percent Scored of Possible
"A" Group											
Jenkins, R.	3	2	1	4	5	39	28		1233	822	66.7
Porter, F.	2	2	3	2	3	34	21		945	596	63.0
Hon, L.		1		1	5	11	25		1125	694	61.7
Darnell, P.	1	1		1	2	13	25		1125	692	61.5
Lowy, R.		1		2	8	16	29		1269	780	61.5
Jenkins, S.			1		4	7	21		945	567	60.0
Forrer, D.		1	2	1	2	14	14		630	369	58.5
Thrush, G.	1				1	6	5		225	130	57.8
Clausen, G.				1	6	8	29		1269	727	57.3
Lambert, T.		1			6	10	22	3	1125	630	56.0
Wissler, A.	1				5	17			765	423	55.3
Weill, M.		1			2	6	11	3	630	267	42.4
Obert, L.	1		1	4	1	17	20	9	1269	536	42.2
Fain, S.	1				3	8	19	9	1233	482	39.1
Holly, E.	1			1	4	11	14	11	1125	406	36.1
Brooks, B.	1		2		3	14	14	14	1233	415	33.6
Lukins, J.				2	1	5	11	14	1125	316	28.1
Lewis, P.		1				4	12	13	1125	301	26.8
Komaromy, V.			1	1	2	7	7	14	945	217	23.0

"B" Group											
Jefferson, R.	1	1		1	2	13	25		1125	651	57.9
Silberstein, B.	1	2	1		3	19	29		1269	729	57.5
Galician, P.				1	3	5	14		630	351	55.7
Ross, G.					1	1	3		135	75	55.6
Jacobson, L.					2	2	11		495	273	55.2
Daniels, R.			1	1	1	6	11		495	270	54.5
Galician, A.				1	2	4	14		630	327	51.9
Price, J.			1		2	5	16		765	395	51.6
Hartman, H.	1				5	8			360	185	51.4
Cheatham, R.						3			135	68	50.4
Lowin, Z.					1	1	8		360	178	49.5
Price, M.						8			360	165	45.8
Weiss, R.					2	2	25		1269	568	44.8
Littauer, S.		1				4	11	3	630	250	39.7
Cabot, H.					1	1	6	2	360	137	38.1
Wolfe, I.						6	2		360	137	38.1
Ankerston, L.				1	4	7	16	9	1269	391	31.1
Kehrer, A.					1	1	12	9	945	286	30.3
Brooks, J.		1			4	8	15	14	1269	373	29.4
Caravella, J.					1	1	10	11	945	249	26.4
Nesbitt, C.						9	8		765	199	26.0
Steuer, E.						10	15		1125	257	22.9
Sterling, R.					1	1	5	6	495	110	22.2
Ardire, V.					1	1	9	12	945	210	22.2
Rhodes, J.	1					5	9	12	945	208	22.0
Feinman, W.					2	2	11	18	1269	277	21.9

Entrants with "percent possible" scores less than 20% not listed.



VOL II

AUGUST, 1957

NO 7

JULY MEETING

Philippe Castle



By ADELAIDE GALICIAN

The July issue of the MSC News "promised" perfect weather for our annual outdoor meeting. And it was, at least the ducks happily preening themselves on the banks of the mill pond at Phillipse Castle seemed to think so. What the thirty or so MSC members and their guests who braved the elements thought, is better left unsaid. However, despite the rain, a good time was had by all, as is usually the case when a group of MSC'ers gather.

Since the weather was so poor, Ronnie Jenkins' light meter demonstration had to be postponed. Walter Feinman, who was to present a lighting demonstration could not attend the meeting. Therefore, it was decided to dispense with a formal program. However, there were interesting demonstrations of spinning and weaving and candle dipping which we were permitted to photograph. A tour of Phillipse Castle followed the demonstrations and we all felt that we were really back in the seventeenth century for a brief time. After an hour or so of informal social and photographic chit-chat in the lecture hall at Phillipse Mill, Lee Hon adjourned the meeting. He promised that for next year's meeting he would be sure to choose a lovely clear day with good contrasty light.

The membership then retired to the parking lot and indulged in the auxiliary occupation of the MSC - EATING. Since most of the group had planned to picnic before the meeting, there was an abundance of good things to be passed around which were disposed of promptly and with relish (actually we forgot the relish, but someone did bring potato salad.)

Everyone present decided that despite the weather it had been a pleasant day, and the "sugar-babies" had missed a good time.

Reminder: E M D E Awards

The second annual Emde Stereo Award competition opens officially August 1, 1957, and entries must be postmarked not later than August 28. Conducted through the Stereo Division of the Photographic Society of America, this competition awards cash prizes totaling \$350 for winning entries of stereo slide sequences. The sponsor of this unusual contest is PSAer Joe Simpson, President of Emde Products Corporation, Los Angeles, California, manufacturer of photographic slide mounts.

A slide sequence is defined in the rules as "a sequence of two or more stereo pictures depicting a story, an idea or an event, either literal or abstract." Last year's winning entries throw more light on this definition. "The Miracle of the Monarch" told the life cycle of the Monarch butterfly. "The Story of a Bridge" was a series of pictorials of the George Washington Bridge in varied moods, creating a feeling of its beauty, massiveness and usefulness. A successful comedy in 6 slides told the story of "The Date" with clever placements of two pairs of shoes. "The Joy of Cooking" showed the troubles of a young boy making a cake, with a surprise in the last slide; he succeeded!

The rules allow, and suggest, short captions or text accompanying the slides, to be read on cue at the judging by an experienced narrator. While the captions add much to story impact, the story-telling or theme-developing burden of the picture sequence as a whole is the important basis of judgment, with the text or captions only supporting.

There is little reason for surprise that this contest has been so enthusiastically received by all photographers in the stereo medium, who would escape the traditional bounds of salonism.

A panel of three judges will decide the winners and awards will be made, and the

(Continued on page 4)

What They Say . . .

Edited by -- WALTER GOLDSMITH

We would like to make it clear that no personal views will be expressed in this column. No opinions of our own, that is. The column is to be all that the name implies "WHAT THEY SAY", no more, no less--and no editorializing. The sources used will be books and articles that have been published which contain references to stereo. Where these writings conflict--when authors disagree on controversial questions--we will try to present both sides.

Unfortunately in the July MSC News the words, "...quotations by foremost authorities in the field..." inadvertently crept into print. As a rank amateur, the editor of this column, surely is not qualified to decide who is and who is not a "foremost authority," or any other kind of authority, for that matter. The answers to your queries will be found in most of the so-called reference books on the subject. Some authors will of course write at greater length on one phase of the subject than another. We will try to select the paragraphs which most fully cover the subject. Wherever possible, source material will be used, but this is not always readily available and frequently would add little to what others have had to say at some later date.

If your questions get tough we will have to dig hard to come up with the answers. We think that someone must have written something on most any question that you can ask. We shall try to find it. And remember, please, if you do not like the answer--if you take exception to what our authors have to say--if you think they are not "authorities" or if you merely would like another opinion, just say so. We will go back and dig some more.

Just one question was sent in last month. It came from Lisa Obert who asks about the popularity of stereo years ago. In particular, Lisa wants to know:

"How old is stereo? Was it used commercially before the introduction of 35 mm film?"

This may best be answered by quoting from the historians. Dr. Erich Stenger, in his History of Photography devotes several chapters to the subject. Our copy is the English translation by Edward Epstein (1939). The story of early stereo in this country is fully told by Robert Taft in Photography and the American Scene (1938).

By stereo we assume that you refer to stereoscopy and not stereophotography. The

stereoscope was known before the invention of photography. It was used for producing the illusion of relief from drawings made by hand.

Charles Wheatstone (1820-1875), an English physicist, described a perfect mirror stereoscope in 1838. That was before the publication of the oldest photographic process.

The prism stereoscope (lenticular) dates back to Sir David Brewster and the year 1849. Just two years later, in 1851 at the World Exhibition in London where the new stereoscope was presented, Queen Victoria ordered one for her personal use. Before the year was out over 1,000 had been sold in England alone.

Brewster's own estimate was that more than 500,000 stereoscopes had been sold before the year 1856.

In 1868 the Berlin firm of S. P. Christmann listed in their catalog 59 different kinds of viewers, some being table models. The latter were often hand carved and sold at \$30. and more.

Dr. Stenger goes on to say, "Stereoscopic pictures found their widest popularity about 1860, when reasonably cheap photographic prints on paper could be produced. The firm, A. Kruss in Hamburg, protected its viewing machines from clients too eager to reach and touch the picture they viewed, by means of 'a tin plate, which was charged electrically from a battery, so that the touching hand, receiving an electric shock, was immediately withdrawn.' Dealers announced stocks of 600,000 pictures and series of pictures (but no EMDE Award) from every country on earth, as well as fantastic theatrical scenes. An exhibition of stereoscopic pictures counted, in 1868, 64,000 visitors."

As an interesting sidelight the historian continues, "In about 1850 stereoscopic daguerreotypes of first quality were produced in Paris, and later in other cities, most of which were tinted with colored pigments. Such photographs exist of statues, handsome ladies, also nudes in portfolios called 'Academies,' and erotica; one seldom finds family, landscapes or scientific subjects."

In these early days stereo photography was largely in the hands of professionals and so was mostly "commercial." There are many specific references to its use as an aid in selling. Furniture firms, in particular, seem to have found stereo pictures of their products a handy way to show their wares.

Taft begins his chapter on The Stereoscope with a quotation from the Philadelphia

(Continued on page 3)

FIELD TRIP ACTIVITIES

By TIM NESBITT and ESTELLE STONE

The Tibetan Art Center on Staten Island, little known to the average New Yorker, was Lisa Obert's selection for the June field-trip, and a happy choice it was. Those fortunate enough to participate in the outing had a day to look back upon with many pleasant memories. The weather, always important in a stereo photographer's life was made to order, and so the group started off in a gala mood. The photographic material afforded by the grounds and the Art Center itself imbued us all with a spirit of competition to get the very best shots we could. Cameras clicked on beautiful views surrounding the Center: a Japanese Maple dancing in the sunlight; "elephants" enthroned on stone steps; replicas of serpents; a fanciful water well; and cherubic Buddhas ensconced here and there. Naturally the beautiful day outdoors whetted our appetites not only for material for our cameras but for food and drink as well. For a while it looked as though we were members of a Diners' Club instead of a group of stereo fans. But the major object of our visit did not stay too long in the background. Having fortified ourselves at intervals with food and drink, we were spurred on to get even better shots. It was a day well spent and we returned to our homes, as they say in the travelogues, tired but happy.

By CHARLES MACIEJAK

A five car MSC caravan left New York on a beautiful sunny (f.11, 1/50 Anscochrome) July 4th day. After an hour's drive, we arrived at the Annual Scottish Highland Games at Round Hill, Greenwich, Conn.

Upon arrival we were welcomed by a Scottish reception committee and directed to a huge parking field that adjoined the activities fields.

These were four fields where the various scheduled events took place: Highland dancing took place at one; Soccer at another; sport events (sack races, shoe races, foot races, $\frac{1}{4}$ mile, $\frac{1}{2}$ mile, 220 yard dashes, tossing the caber) at the third; and drumming and piping contests at the fourth.

The color of the various Scottish costumes was magnificent, the cameras of the people attending too numerous to count and the various foods on sale (Scottish pie, for example) were quite unusual.

The Highland dances were made up of the Highland Fling, Sword Dance, Shean Truibhais, Sailors' Hornpipe and Irish Jig. They were danced by children dressed in the costumes

of the various clans. Competitions were in the various age groups: under 8, 8 to 11, and 11 to 14. The winners of these dances received "The Jessie G. Ferguson Challenge Memorial Bowl." To win this bowl a contestant had to win points for: time, positions, execution and general. The number of steps were announced at the beginning of each competition.

The piping and drumming contests were very exciting--the music unusual and stirring:--the drums soft, muted; the pipes skirling.

The Pipe Bands contests were moving; the precision with which they were executed was a sight to behold. Seven bands competed, each band having ten or more pipers and drummers. A student of Scottish history would have had a field day in trying to identify the various bands through their tartans.

The Band contests were climaxed by having the seven bands march down the field en masse--all playing the same tune, led by an elderly, dignified Pipe Major.

Without much stretch of the imagination we could have been in Scotland, for even the burr in the language around us was very evident. Too bad a camera couldn't record the pleasant sounds, too.

Lisa Obert who arranged the field trip was unfortunately ill and couldn't attend herself. We missed her but tried to make up in photos for her. (But can one ever take as many pictures as Lisa?)

AUGUST FIELD TRIP

The August field trip will take place on August 24th at Belmont Lake State Park, Babylon, L. I. There are fire places so that we can cook, a lovely lake for canoeing and rowboating, a nature trail and a small zoo to photograph.

f.22- con't. from page 6

just as reliable and a whole lot easier to determine the distance of the nearest object with it than a measuring tape 8 or 10 feet long; especially if there is a chasm in between!

Caution: when you determine the nearest object to be say 8' away, by using the range finder, don't leave your camera focused at 8', but consult your hyperfocal scale and reset your distance dial to the correct hyperfocal distance; in this case 15'.

As this goes around, I wish all of you would either punch holes in the foregoing, if you don't believe it, or adopt this simple, quick way of assuring the maximum range being in focus at any diaphragm setting.

f.8 or f.22?

One of the many activities of PSA is the Stereo Circuit wherein members submit slides to other members for comment and criticism. The following is a copy of a "Discussion Sheet" submitted by Lou Frohman in his Stereo Circuit. We think it interesting and important enough to publish in MSC News so that all our members may benefit from Lou's observations. (If this starts a rukus all well and good.) ED.

By LOUIS FROHMAN

In Round C both Mae Perry and Bill Johnson have gone all out on using f-22 where there is not enough range of distance from foreground to infinity to make it necessary. Mae is one of our best and our most thorough and Bill took his f-22 shots under the guidance of Helen Manzer, and yet I make bold to repeat that f-22 was not necessary.

Certainly f-22 on the Realist or f-45 on my view camera gives the greatest depth of focus, but not in all probability the greatest sharpness of image of which your lenses are capable.

Our Realist lenses are, for the most part, f-3.5's. That means that their greatest sharpness when critically focused is probably around f-8. Beyond that, as the apertures get smaller the light rays have to be squeezed closer and closer together as they pass thru the diaphragm then spread out again at the film surface where there becomes an ever greater amount of diffusion.

Without getting technical, let's accept the fact that smaller than f-8 or so there will be nothing gained in lens quality of sharpness -- only in depth of focus.

Therefore, let's concentrate on determining how small an aperture we need to get uniform clearness of focus from our nearest object to the farthest. Whether two blocks away or 20 miles, we can call this farthest point "infinity."

Now, assuming that we want sharp focus at our infinity in all our pictures that are to be mounted in standard or distant stereo mounts, let's determine the largest stop that can produce equal sharpness of our nearest object.

Mae says that she determines the distance to nearest object with a measuring tape, then sets her focus to that distance. This makes her use a smaller stop than is actually necessary in order to get infinity sharp as well, because at any stop a setting at say 15' will, in fact, assure everything being sharp at a distance closer than 15' as well as farther away.

That is why we have tables of hyperfocal distances; the range closer and farther away at any given distance setting and at all f-stops. On the Stereo Realist this table is conveniently given right inside the lens cover.

So, for our pictures to project, with nothing closer than 7', we can just set the distance scale of the camera at 14' and know that all our pictures will be equally sharp from 7' to infinity at f-8 or; of course, any smaller aperture. Only when you have objects at infinity and nearer than 7' do you have to use a stop smaller than f-8.

That disposes of all your range of focus needs for projection in what Emde calls "normal" masks and Realist calls "distant" masks.

The maximum focal range with the Realist, useable for hand viewing only, is, of course, at f-22. By setting the distance dial at 5' 6", everything will be sharp from 2' 6" to infinity. With the distance dial at its closest focus, 2' 6", everything will be sharp from 1' 11" to 4'.

If we want our closer views to project, the "medium" mask will have a range of objects from 4' to 20'. Now what aperture and hyperfocal distance will make everything in focus between 4' and 20'? None; because all hyperfocal tables assume that you want to go to infinity. But there are "Depth of Field Tables," from which we find that at f-16 you can set your focusing dial at 7' and have everything sharp from 4' to 25' -- just right for the "medium" mask.

Last we come to the "close-up" mask. For correct projection with this mask, your field can have a depth of from 2' 6" to 7'. Now, what can the Depth of Field Table show us for this distance range? Here at last we do need our f-22 stop. With focusing dial set at 4' it will give us a sharp range from 2' 6" to 9' 4".

One thing Mae says really puzzles me: that she can't see well enough to make use of the split image range finder. For a person who proves over and over that she can make a picture excel just by changing her composition a whisker or two to one side in the view finder, I'm inclined to think that she really doesn't have faith in the accuracy of her range finder; not that she can't see those two halves of the image come together.

Actually, the Realist has a wider base range finder than any 35 mm camera, and should be more accurate at greater distances. It has to be checked now and then and can get badly out of adjustment, but granted that yours has been checked recently, it is

(Continued on page 7)

con't. from page 2

Photographer (1883); "I think there is no parlor in America where there is not a Stereoscope." He tells us that stereoscopic views produced by the camera were introduced into this country by the Langenheim Brothers of Philadelphia, in 1850. But "the magnitude of the trade is difficult to estimate... Oliver Wendell Holmes said in 1861 that he had examined 'perhaps a hundred thousand stereographs...' The London Stereoscopic Company sold nearly 1,000,000 views in 1862... and Ferrier in Paris was probably just as active."

He further states that by 1859 the stereograph far exceeded in number any other form of paper photograph. "The American stereograph thus has the longest history of any form of photograph. The introduction of new and popular varieties of other photographs would temporarily cause a decrease in the sales of the stereograph, but as soon as the new fad passed, the ubiquitous stereograph resumed the even tenor of its way as the leader in the trade... They were made in the early fifties, and in every subsequent decade up to the present... It would be impossible to trace the influence of these stereographs in millions of American homes, and over a period of eighty years." Taft wrote that in 1937.

Let's have the questions! Walter is anxious to write the column. Let us know what is puzzling YOU!

Odds and Ends...

NEW KODAK MAILING SYSTEM

If you would like to send your exposed film directly to Eastman for processing, you can now do so. All that is necessary is for you to obtain Eastman processing labels from your dealer at the same time that you purchase your film. Your exposed film can then be sent directly to the laboratory.

The label, besides offering space for printing your name and address, is identified by the dealer's name and individual code number. When you are ready to mail the film, separate the two halves of the processing label, pasting the bottom half onto the film bag and retaining the upper half for yourself. After processing, Kodak will return your film to the dealer from whom you obtained the processing label. Payment is made directly to him when you pick up the film.

This new plan results in greater ease and convenience and possibly speed by having your films processed by Kodak. It should be especially helpful during vaca-

MOUNTING OF POLA-SCREENS

Would you like to gear your pola-screens together and be able to slip them over the lenses of your stereo camera? See "Mace" Maciejak. He has fastened three screens together -- one for each lens and one for the view finder -- in a holder that slips over the lenses of his camera. The three screens are geared together, and by looking through the view finder the exact angle for maximum polarizing can be determined and set merely by turning one of the screens, much the same as the lens openings are set. (Maybe "Mace" will write this up for the next issue of the paper.)

FILTERS FOR COLOR FILM

The use of light correcting (or balancing) and color compensating filters to obtain a desired effect is a field of photography not used by stereo enthusiasts to the best advantage. Stereographers have confined themselves, in most cases, to use of the conversion and skylight filters only.

Actually there is a large group of light correcting and color compensating filters manufactured by both Eastman and Harrison for use in color photography. Eastman supplies these filters in 2 and 3 inch gelatin squares at a small cost of 40¢ to a dollar. From each 2" square 2 round filters can be cut which will fit into a Series 5 sunshade. The one disadvantage to these filters is that they must be handled carefully, or mounted between a good grade of glass.

When using these filters, it must be remembered that they absorb a small amount of light and the lenses must therefore be opened a corresponding amount. For example, the Eastman Light Correction 82 (bluish) series requires an exposure increase of a 1/3 stop for the 82 and 82A; and a 2/3 stop for the 82B and 82C. The 81 (yellowish) series requires a 1/3 stop increase for the 81 through the 81C, and a 2/3 stop increase for the 81D through the 81F.

STEREO PRINTING

DISCOVERED - in a recently published book on typography. Stereo is everywhere.

"The popular interest in 3-D has been met by 'out of register' printing and the use of colored spectacles; no doubt there will be other such revivals (stereoscopy was first used in this country (England) as far back as 1838), or new ideas on similar lines in the future, which only the magazine, with the aid of color, can produce."

The Typography of Press Advertisement by Kenneth Day, published by The Macmillan



The Metropolitan Stereo Club News is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid program planners everywhere to increase the scope of their club activities.

Typed contributions should be addressed to Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. Any copy accepted is subject to whatever adaptation and revision that may be necessary.

DIRECTORY OF OFFICERS

LEE M. HON, President, Wellington 3-0217, 2441 Webb Avenue, New York 68, New York
 ROLLAND JENKINS, 1st Vice President, Millington 7-1500, 47 Lupine Way, Stirling, New Jersey
 PAUL S. DARNELL, 2nd Vice President, South Orange 2-8560, 411 Ridgewood Road, South Orange, N.J.
 FRANK PORTER, Vice President - PSA Affairs, Newton 9-1439, 43-14 60th Street, Woodside 77, N.Y.
 PETER LEWIS, Treasurer, Oldville 5-7522, 50 East 121st Street, New York, N. Y.
 HELEN CAROT, Sec.-Comptroller, Schuyler 4-8200, 666 West End Avenue, Apt. 14B, New York, N. Y.
 ADELAIDE GALICIAN, Corresponding Sec., Elster 2-5770, 11 Schermerhorn St., Brooklyn, New York

COMMITTEE CHAIRMEN

ASSOCIATE MEMBERS:
 MARJORIE HON, Wellington 3-0217, 2441 Webb Avenue, New York 68, New York
 COMPETITION & EXHIBITION:
 PAUL S. DARNELL, South Orange 2-8560, 411 Ridgewood Road, South Orange, New Jersey

EQUIPMENT:
 EDWARD STEUER, Illinois 7-1407, 85-11 54th Avenue, Elmhurst, Long Island, New York
 FIELD TRIPS & WORKSHOPS:
 LISA OBERT, Thafalgar 3-1046, 41 West 83rd Street, New York, New York

HOSPITALITY:
 LOUIS F. FROHMAN, Deerfield 7-4508, 5 Merestone Terrace, Bronxville, New York
 HOSTESSES: Marjorie Hon and Joy Porter

HOUSE:
 S. S. FAIN, Box 11, Hillside, New Jersey

MEMBERSHIP:
 CHARLES A. MACIEJAK, Kingsbridge 7-6384, 25515 Bronxwood Avenue, Bronx 69, New York

MSC NEWS:
 EDITOR: LOUISE JACOBSON, Kingsbridge 6-5498, 3871 Sedgwick Avenue, Apt. D6, Bronx 63, NY
 ASSISTANT: PHYLIS GALICIAN, Elster 2-5770, 11 Schermerhorn Street, Brooklyn, New York
 CIRCULATION: SUNNY JENKINS, Millington 7-1500, 47 Lupine Way, Stirling, New Jersey

PROGRAM:
 ROLLAND JENKINS, Millington 7-1500, 47 Lupine Way, Stirling, New Jersey

TECHNICAL:
 FRANK PORTER, Newton 9-1439, 43-14 60th St., Woodside 77, New York

YSP:
 MARJORIE PRICE, University 4-5790, 434 West 120th St. Apt. 6J, New York 27, New York

MSC NEWS is published monthly by the
 METROPOLITAN STEREO CLUB
 P.O. Box 1861
 Grand Central Station
 New York 17, N.Y.

Member



1957

editorial...

We at the MSC News try very hard to prepare a monthly newspaper that YOU will find interesting, informative and enjoyable. To continue to present this monthly paper is a hard (but enjoyable) task.

The task could be made lighter by a little help from YOU, the reader. We simply ask you to help us in this way — we would like to know what type of articles you would like to read, what questions — technical, artistic, simple quest-for-facts, etc. — that you might have.

We have instituted several columns — "Yours for the Asking," "What They Say," "Helpful Hints," "The Trading Post," and others. None of these columns can continue without YOUR questions. Fortunately, we have many contributors (members and friends of stereo) who are qualified to answer your questions, who are willing to hunt up answers or who are able to write original material.

Another way you can help to publish this paper is to write your own observations, original material, etc. We are always looking for something new or different.

Since we take a great deal of pride in presenting this paper, we constantly strive to improve its general appearance and will continue to try to do so! With this issue we have gone to a slightly larger size and in so doing hope to make it more readable.

In the future we anticipate using some illustrations — drawings, cartoons, photographs, as well as varying type faces. As MSC grows and stereo advances, we trust that the MSC News will progress also.

Comments, suggestions and criticisms by YOU are the only means we have at our disposal to determine what to publish. Won't YOU drop us a card or letter letting us know what you would like to read about?

em de con't. from page 1

winning sequences shown, at the PSA national Convention in St. Louis, Missouri, October 2nd thru 5th. Narration will be by the popular radio and TV personality, Ted Malone.

No entry blank is required. Get your copy of the rules by sending a post card to: Marjorie Hon, Secretary, Emde Stereo Award Competition, 2441 Webb Avenue, New York 68, New York.

DID YOU KNOW THAT--

George Bernard Shaw once remarked, "The photographer is often like a cod which lays a million eggs in order to hatch one." Having lived before MSC, of course he

METROPOLITAN STEREO CLUB

SCHRAFFT'S 220 WEST 57th STREET, NYC
 2nd FLOOR — MEN'S GRILL

MEETS SECOND FRIDAY OF EVERY MONTH — PUBLIC INVITED

—PROGRAM—AUGUST 9—

6:00 - Dinner and "Get Together"

7:30 - Depth of Field — What It Means and
 By PAUL DARNELL How to Apply It

8:00 - August Slide Competition

JUDGES — AN ALL MSC MEMBER PANEL

Allen Cobert Paul Darnell Louis Frohman Ronnie Jenkins Dr. Kenneth Tydings

MORE JUDGES' COMMENTS DURING COMPETITION

In line with our members' desires the August meeting will be devoted almost entirely to the competition, thus giving more time to comments by judges. Therefore, look through your stereo slides and bring in 3 of your best for the competition. Remember: competitions missed bring your box-score average down, it is better to submit 3 slides than no slides — and the comments will be quite valuable.

BRING YOUR GLASSES

Don't forget to bring your glasses with you to the next meeting, and each meeting thereafter. Remember that in the future each member will furnish his or her own glasses. For members who forget and for guests, glasses will be available for a quarter.

WEAR YOUR BADGE

Be sure to wear your name badge at the meeting, so your neighbor will know who you are. If you don't have one see Mr. Fain.

SCHRAFFT'S AIR-CONDITIONED

Let's see how large a turn-out we can have at the August meeting and for the dinner preceding the meeting. Remember, Schrafft's is air-conditioned and it will

NEW MEMBER

LESLIE P. DUDLEY Slide Entry No. 120
 Winslow Hotel
 45 E. 55 Street
 New York, N. Y.

International Salons

ROYAL, 6 slides \$1.00. Closes August 9, 1957.
 Forms: The Royal Photographic Society, 16 Princess Gate, Kensington, London, S.W. 7.

PSA, St. Louis, September 3, 1957 closing.
 4 slides \$1.00. Forms: Mrs. Ray Palmer, Weidman Rd., Route 1-Box 382A, Manchester, Mo.

9TH PITTSBURGH, September 3, 1957 closing.
 4 slides \$1.00. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

CPAC, Toronto, Canada, September 6, 1957 closing.
 4 slides \$1.00. Forms: Norman W. Devitt, 33 Edgehill Rd., Toronto 18, Canada.

STOCKTON-ON-TEES, September 12, 1957 closing.
 4 slides \$1.00. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

MEXICO, October 19, 1957 closing. 4 slides \$1.00. Forms: Club Fotografico de Mexico,